

The Shakespeare Newsletter

VOL. III, No. 3

"Knowing I lov'd my books, he furnish'd me . . ."

May, 1953

Record Number of Plays in Summer Shakespeare Festivals

MORE than half the plays in the Shakespeare canon will be staged this summer by a chain of theatres stretching from the Atlantic to the Pacific and from Canada to Southern California. Oh for "the horse . . . with winged heels" that we might see them all.

Ashland, Oregon

Oldest of the Shakespeare Festivals is the Oregon Shakespearean Festival Association at Ashland which conducts its 13th season this year from Aug. 1 to 31. *1 Henry VI* will be directed by James Sandoe of the University of Colorado, *Coriolanus* by Allen Fletcher of Carnegie Tech, *The Merchant of Venice* by Richard Graham, and *The Taming of the Shrew* by Philip Hanson. Producing Director of the Festival Angus L. Bowmer will act in the plays for the first time in several years. The open-air Elizabethan type stage, constructed on the dimensions of the Fortune Theatre, will also be the scene of two special concerts of Elizabethan music.

Toronto, Canada

Southern Canada, within easy traveling distance of Buffalo and Detroit, will be the scene of two famous festivals. Oldest of these is the 5th Annual Open-Air Shakespeare Festival at Trinity College (University of Toronto), presented by the eminent Earle Grey Players under the direction of Earle Grey and his wife, Mary Godwin. This year they will present *Much Ado About Nothing* (July 1-11), *The Winter's Tale* (July 13-18), and *As You Like It* (July 20-Aug. 1). The plays are impressively costumed, but simplicity is the keynote and scenery and props are kept at a minimum. Sunday Concerts of Elizabethan music, Tuesday lectures, and an exhibition of stage models are also featured parts of the program.

Stratford, Canada

Newest and most spectacular of the Canadian ventures is the Shakespeare Festival at Stratford, midway between Buffalo and Detroit. Until a permanent structure is completed in about three years, a terra cotta colored tent, 150 feet in diameter, with smoke blue side walls will be used. On a stage which allegedly "combines the best features of Greek, Roman, and earlier Elizabethan theatrical design" (designed by Tanya Moiseiwitch) will be presented *Richard III* and *All's Well That Ends Well*. Performances will be on alternate nights from July 13 to Aug. 8. Accommodations for 1475 are arranged around three sides of the stage with the farthest seats no more than fifty-two feet from the stage. Tyrone Guthrie has been engaged to direct the Festival with Cecil Clarke as Assistant. Alec Guinness and Irene Worth will be starred in the productions, with other notables such as Michael Bates, Douglas Campbell, and Douglas Rain.

Camden, Maine

The 7th Annual Festival at Camden Hills, Maine, this year will feature productions of *Henry V* and *The Merry Wives of Windsor*. The plays will be performed in the beautiful Bok Garden Theatre from July 28 through August 1. Prof. Herschel L. Bricker of the University of Maine is Director-Manager of the Festival.

Raymond, New Hampshire

An unusual production of *Hamlet* is scheduled late in September (7th to 19th) at Susan Hutchinson's Summer Theatre in Raymond, N. H., sixty miles northwest of Boston. The play has been arranged for "two hours traffic" and will be staged partly in arena style and partly on stage and fore-steps, without formal scenery, but with drapes and set pieces. Dennis Gurney directs, with Louis Beachner as Hamlet and Mary Hutchinson as Ophelia.

The annual midsummer Shakespeare Festival at San Diego, California will not take place this year. B. Iden Payne is going instead to the University of Colorado where he will produce *Twelfth Night*.

Foreign

At the Zurich Festival in Switzerland in June and July *Henry V* will be performed in English, the *Shrew* in French, *Measure for Measure* in German, and a yet undecided play in Italian. The annual production of *Hamlet* at Kronberg Castle in Denmark will not take place this year.

Antioch's Greco-Roman Cycle Features Seven Plays in 10-Week Season

To insure an even greater success than that achieved in the 1952 season of English Chronicle Plays, Prof. Arthur Lithgow, Producing-Director of the Antioch Area Theatre at Yellow Springs, Ohio, has assembled a company of fifty including the outstanding stars of the past season. Assisting in the artistic direction will be Prof. Meredith Dallas, also of Antioch College, and Prof. Mary Morris, who for a number of years served on the Drama faculty of the Carnegie Institute of Technology. Prof. Paul Treichler of Antioch is also co-operating in the venture.

The seven Greco-Roman plays scheduled for this July 1 to Sept. 6 season are *Troilus & Cressida*, *Coriolanus*, *Pericles*, *Timon of Athens*, *Titus Andronicus*, *Julius Caesar*, and *Antony & Cleopatra*, opening in successive weeks in that order. In the final three weeks of the ten week season each of the plays will be given in the same order, one on each day of the week.

During the final three weeks there will also be informal afternoon roundtable discussions under the direction of Dr. Louis Marder, Editor of *The Shakespeare Newsletter*. Readers of the Newsletter who would like to take an active part in the discussions are invited to write the Editor so that interesting and varied programs can be arranged.

Prof. Lithgow writes that he "hopes to achieve a high degree of new styling for the first five plays. These plays, having a varying mixture of keen satire, cold irony, fantasy intellectualized, and cryptic criticism on the nature of man in a bewildering universe, are not to be interpreted as tragedies. The last two plays are moral commitments to what might be called a spiritual order, but the opening plays are oddly non-committal—life seen through the eyes of a detached and melancholy Jaques."

Among the star actors, in addition to Directors Lithgow and Dallas, will be David Hooks, Arthur Oshlag, Ellis Rabb, and Dorothy Laming, each of whom performed distinguished roles last year. New additions among a group trained in classical acting are Jack Bittner, J. David Bowen, Bernard Diamond, Carl Jacobs, and Miss Jeanne Jerrems of Chicago's Goodman Theatre.

It is hoped that the 2nd Festival will be another step in raising the funds for the already designed flexible theatre awaiting construction.

(A complete program for the Festival appears on p. 21.)

STRATFORD CELEBRATES

The flags of eighty-two nations were unfurled at Shakespeare's home town on April 23. Last year the German flag was added to the group and this year the flags of Japan and Nicaragua. Sixteen ambassadors, a dozen ministers, four High Commissioners and other representatives of over fifty nations attended the ceremonies.

Mayor Ralph Lane welcomed the guests, a reception was held, and a procession to the flag unfurling and later to Shakespeare's tomb took place. In addition to these traditional ceremonies a memorial to Sir Archibald Flower was unveiled. The plaque honoring the memory of the man who did so much to make the Memorial Theatre possible was unveiled by Lord Iliffe, President of the Governors of the Theatre.

The third Festival play—*Antony & Cleopatra*—opened on April 28, with the *Shrew* and *King Lear* yet to be produced.

EXTRA: MGM's all-star *Julius Caesar* will open at the Booth Theatre in NYC on June 3rd.

Historic Model Theatre Exhibited at Yale

Announcement of what may be the "missing link" in the history of the Elizabethan playhouse was made by Charles T. Prouty of Yale University on April 23 with the unveiling of a model of Trinity Hall, a building used by players before Shakespeare was born.

Discovery of old sketches made by John Carter on July 12, 1782, eight years before the Hall was destroyed, and investigation of the Churchwarden's rental accounts for the building from 1557 to 1568, reveal that the building was used for at least 100 performances during the period. Since there were more than thirty companies at that time, it is quite possible that the Hall was rented for their performances. The Hall, owned by St. Botolph's Church, was 35 feet long, 15 feet wide, and 17½ feet high. The western end of the Hall was admirably suited for actors having the equivalent of upper and inner stages. The Swan drawing has no inner stage, but the evidence from Trinity Hall, with a space beneath the gallery 15 feet wide and 8 feet deep shows how such a playing area might have evolved in the public playhouses (Cf. *Shakespeare Survey VI*, pp. 64-74).

The model was made under the auspices of the Columbia University Brander Matthews Dramatic Museum and will be exhibited there after Sept. 1953, next to the beautiful model of the Globe Theatre designed by Frances Malek.

Hofstra Draws Crowds

Large crowds and sellout performances marked the success of the 4th Annual Shakespeare Festival at Hofstra College from April 21 to April 26. At the Symposium on April 25 Edward L. Hubler of Princeton spoke on "The Role of Lady Macbeth," Henry A. Myers of Cornell on "Macbeth and The Tragedy of Equivalence," and Walter F. Kerr, Dramatic Critic of the *New York Herald Tribune* spoke on "What Modern Producing Methods have done to Shakespeare." Mr. Kerr's spirited lecture revealed him as highly in favor of the Elizabethan method of fluid movement by scene rotation but he does not insist that an Elizabethan-type stage is necessary. The *New York critic* illustrated his remarks by describing both the traditional and Elizabethan methods of producing the first act of *Romeo & Juliet*. In past years John C. Adams, President of Hofstra College, delivered somewhat similar talks illustrated with actual scenes from the plays.

The production of *Macbeth* directed by Bernard Beckerman further illustrated the excellences of the scene rotation method. However, the method does not always guarantee success. Although *Macbeth* is one of Shakespeare's shortest plays, a slow moving star (Ian Keith) imported for the performance seemed to put a damper on the spirited performance of the younger members of the cast who formed a fairly competent group of student actors. The magic of the disappearing witches was deftly managed but these witches were truly "weird" and their masks too often drowned their lines. Many spectators also thought the curtains too brilliantly colored to provide an effective contrast to the actors standing before them.

The Shakespeare Newsletter

Published at 749 Franklin D. Roosevelt Dr., N.Y. 9

Editor & Publisher

LOUIS MARDER

Department of English

Brooklyn College, School of General Studies
Brooklyn 10, N. Y.Six issues annually—Feb., April, May, Sept.,
Nov., Dec.—Annual Subscription \$1.00

Entered as Second Class Matter at the

Post Office at New York, New York

Vol. III, No. 3

May, 1953

ARTHUR HEINE*Hereafter, in a better world than this,
I shall desire more love and knowledge of you.*

The sudden death of Arthur Heine on the eve of Shakespeare's birthday has deprived New York of one of its staunchest Bardolators. Mr. Heine had been a member and officer of the Shakespeare Club of New York City since 1908 and was literally drenched in Shakespearean lore. There was scarcely a Shakespearean actor he had not met nor a venture in which he has not taken a part. The Shakespeare Association of America which grew out of the SCNYC was in part his idea and he was a life member and a perennial member of the Board of Directors.

It was only natural that when *The Shakespeare Newsletter* was but a gleam in its editor's eye that he should have been referred to Mr. Heine who soon insisted on being his first subscriber. His voluminous address book brought many readers to SNL and his paternal efforts helped later in many ways.

Our friend Arthur was an indefatigable worker and at the moment of his death at the age of seventy-eight he had just given a talk to the Gamut Club on one of his pet Shakespearean projects. He was always ready to give of himself and of his worldly possessions.

The morning of his death we spoke eagerly of our plans to place the wreath on the Shakespeare statue in Central Park on the following day, April 23rd. We can still hear his last words, "See you at the Statue, Louis."

But next morning he was not there with us. He was up there in eternity, glowing with happiness, arm in arm with William Shakespeare himself.

Who, What, Where, Why, When?

*I wonder where he learned to write,
Will Shakespeare, all the world's delight.
Some correspondence course from Heaven?
Divine ambrosia's daily leaven?
Plot finders in the starry vault?
Archangels to correct each fault?
What seraph author felt the pride
Of being this one's epic guide?*

—ETHEL KING

(Reprinted from The Catholic Poetry Society of America Bulletin, VII:5 (Oct. 1952), 4.

The Shakespeare Newsletter

749 Franklin D. Roosevelt Drive, N.Y. 9, N.Y.

Kindly enroll me as a subscriber to the SNL
for . . . years at \$1.00 per annum.Check here if a renewal ☐

Name

Address

Checks should be made payable to Louis Marder. Subscribers in the United Kingdom may send 9 shillings to SNL's London agent:

William Dawson & Sons, Canon House, Macklin St.
London, W.C.2, England**Clubs Honor The Bard****SHAKESPEARE CLUB OF NYC**

The Shakespeare Club of New York City entertained a notable group of celebrities at its Annual Dinner on April 26 at the National Arts Club. A sombre note was added by the announcement of the sudden death of Arthur Heine on the eve of Shakespeare's birthday. Mr. Heine was partially responsible for the arrangements of this and many of the past dinners of the Club. He was eulogized by several of the speakers. Dr. James G. McManaway of the Folger Shakespeare Library and John Gielgud were honored with plaques presented on behalf of the Club by Dr. John H. H. Lyon, honorary president. Music and dramatic entertainment was provided and Hiram Sherman was an admirable Master of Ceremonies. Guests came from Rhode Island, Ohio, Washington, and West Virginia.

SHAKESPEARE SOCIETY, WASHINGTON, D.C.

At its Annual Dinner on April 24th the Society presented the first annual award to a student of George Washington University for "outstanding work in English." After Dr. Fred S. Tupper of the University faculty delivered his address "English Major, as the Professor Sees It," he presented the award (An Oxford edition of Shakespeare) to Mr. Andrew T. A. MacDonald who discussed, "English Major, as the Student Sees It." A concert of recorded music was also heard. Dr. E. V. Wilcox, President of the Society, was the Master of Ceremonies.

SHAKESPEARE SOCIETY OF NEW ORLEANS

A dinner of delicacies on April 23rd was presided over by Edward Alexander Parsons, Ruler of the Feast. The members heard Hon. Alan David Francis, Consul-General of Great Britain, speak on "This Royal Throne of Kings," Hon. Enrico Aillaud, Consul of Italy, on "Shakespeare in Italy," Hon. Antonio Cirera, Consul of Spain, on "Shakespeare in Spain," and Dr. John E. Uhler of the University of Louisiana on "Some Notes on Music in Shakespeare." There was also an exhibition of the original musical scores of Sir Arthur Sullivan and other composers written for Sir Henry Irving's performances of Shakespeare. These were recent acquisitions to Mr. Parsons' famous Shakespearean library.

**LECTURES, RECITALS & CONCERTS
AT STRATFORD**

More than seventy lectures, and several poetry readings and concerts are scheduled in the combined program of The Shakespeare Memorial Theatre, the University of Birmingham, Shakespeare's Birthplace Trust, and the British Council, at Stratford this season. The list of lecturers reads like a Who's Who of the Shakespearean world and practically every aspect of Shakespeare, especially those related to the plays offered this season, is included. Many of the lectures are part of the courses offered at The Shakespeare Institute, but they are open to the public at large at 2/ per lecture.

by
Hardin Craig**THE
COMPLETE
WORKS
OF
SHAKESPEARE**

A one-volume edition which includes all the plays, sonnets and poems of Shakespeare and offers a complete coverage of his life and times.

For a better student understanding there are extensive footnotes, a glossary and an index.

1340 pages

\$6.50 list

SCOTT, FORESMAN & COMPANYChicago New York Atlanta Dallas
San Francisco**Folger Shakespeare Library
Honors Shakespeare's Birthday**

IN COMMEMORATION of the 389th birthday of William Shakespeare Dr. Louis B. Wright of the Folger Shakespeare Library delivered an address on "The British Tradition in America." Excerpts from the lecture follow:

The vitality and dynamic strength of the Anglo-Saxon tradition . . . gave us our language, our concept of law, our fundamental code of ethics and morals, and many of our manners and customs. . . . Americans took over English literature as their own and have vastly profited from it. Shakespeare has been read by millions of Americans who received not only esthetic enjoyment but a great deal of moral instruction. . . . Shakespeare was performed and read on the American frontier long before many of the elements of civilized life reached the wilderness. Prairie politicians quoted Shakespeare and the Bible to prove their eligibility for office, and country editors ornamented their newspapers with passages from the plays. . . . For that reason the Folger Library is dedicated to the study, not only of Shakespeare and the literature of his time, but to all aspects of the two critical centuries from 1500 to 1700.

CORONATION PRODUCTION OF HENRY VIII

Queen Elizabeth II and the Duke of Buckingham were present at the opening of Tyrone Guthrie's Coronation production of *Henry VIII* at the Old Vic on May 6th. Unperformed at the Old Vic since 1929, the play has been elaborately produced involving sixty artists and more than 200 costumes designed by Tanya Moiseiwitsch. After the eight week run Dennis Carey's Bristol Old Vic will present *Henry V* for two weeks beginning on June 29th. This will be followed by the Birmingham Repertory's three parts of *Henry VI* for three weeks beginning on July 13th. Douglas Seale is the director. Old Vic has increased its prices by a shilling on the better seats but it is still possible to get a seat at 1/6d (20¢). The best seats in the house are 11/6d or about \$1.60. Half the seats in the theatre are available for 90¢ or less.

Much Ado at William & Mary College

Under the direction of Althea Hunt an Elizabethan production of *Much Ado* was presented April 22-25 with a "Globe Theatre setting" so well constructed that it has been stored for future use. In this 7th Annual Shakespeare Festival play a judicious use of study, chamber, tarras, oriel, and forestage resulted in a "flexible and flowing" production, which was enjoyed by over a thousand students and visitors to the campus. In conjunction with the Festival, Dr. Arthur Colby Sprague of Bryn Mawr spoke on "The Elizabethan Audience," a film—Shakespeare's Theatre: The Globe Playhouse—was shown, and a choir of 16 prologued the play with madrigals.

"An Evening with Will Shakespeare"

As part of the campaign to stimulate interest and raise funds for the American Shakespeare Festival Theater and Academy, the Festival Foundation has organized "a kind of Shakespearean dramatic vaudeville" which is now touring the country and was presented for one evening, April 16, at the Academy of Music in Brooklyn. The program consisted of single speeches followed by scenes from the more famous plays performed by an array of stage and screen stars including Basil Rathbone, John Lund, Fay Emerson, and Viveca Lindfors.

CANADIAN FESTIVAL TOUR

University Tours of Toronto, Ontario, has arranged an all expense tour to the Shakespearean Festival in Stratford, Ontario, Canada. Details may be obtained from offices of the Trans-Canada Air Lines in many cities.

R III & KING LEAR ON FILM

RICHARD III will be filmed starring Jose Ferrer and John Huston . . . KING LEAR will be Sir Laurence Olivier's next film venture.

If you enjoy this complimentary copy why not become a regular subscriber at \$1 per year?

Shakespeare Neat

Jack Landau

The expense in coin and human energy involved in putting on a Shakespeare play in the professional theatre is so great that it seems rude and ungrateful to criticize any of these ventures. What follows then is said in love and in no way intended to "bite the hand that feeds." "Young Vic, USA" was organized to develop some principles of Shakespearean acting and production as we understand the best traditions of the English speaking stage.

There is so much talk, pro and con, about the *isms* of the theatre—a naturalistic theatre vs. a poetic theatre; realism vs. expressionism, etc.—that in this forest of styles the great oak that is Shakespeare and the style which his plays demand is obscured and in our country frequently lost from view. With all humility, I would like to suggest that what we miss in most Shakespeare presentations is a simple and coherent style of acting and production which might legitimately bring alive these plays.

Playwright and Audience Underestimated

What happens, I suspect, is that the playwright is underestimated and the audience assumed to be uninterested. The text is accordingly re-vamped and the spectator wooed. The plays are rarely allowed to speak for themselves or the characters to live in their "natural" and "artificial" environment unmolested. Actors and audience have been taught to regard the language as obscure and to attend at best with their eyes and not their ears and minds and hearts! All of this is very unfortunate since we have so many good actors and directors who have proved in the past and will prove again the incredible *actableness* of the men and women that people these plays.

"STYLE"—it is sometimes called—is what is asked for. But *style* here must not be confused with a false Oxford accent and the ability to fence poorly and curtsy low. Neither is *style* in production simply the problem of finding an outrageous presentation "gimmick." *Style* in Shakespeare is, I suspect, something to do with proportion: the honest and true presentation of characters and actions humanly regarded, coupled with a healthy respect for the author's words and the audience's desire to be entertained.

The Actors' Task

The actor's job is to reconcile truth and reality with a written style. Interpretation and artistic invention are elements of his craft. *Innovation*, however, based on the principle that the play needs "jazzing-up" generally succeeds only in exposing bad acting and staggering misconceptions. The language of the plays contains all the actor or director needs to guide him, to proceed "patiently and yielding." The text—with its magnificent variety and design—will always support the *real* acting of the dramatic situation. Simultaneously, truthful acting assists the verse—even at its most formal and considered purely as verse. The actor cannot ride rough-shod over the "words"—they are too integrated with what he is trying to "act." He must understand what he says and in the *right measure* enjoy saying it. The director will guide, sometimes lead; place all the elements in their best relation and from a diversity of points of view gently mould an ensemble.

In physical staging, we can never exceed the efficiency of the Elizabethan stage-structure. To reproduce this authentically, however, is *out of our time* and probably a legitimate academic enterprise. Shakespeare would certainly take advantage of all the wonders of modern stage-craft since he demands a physical arrangement that is fluid and adjustable. But no device can justify its being used if it puts a barrier between the play and the audience's enjoyment of it. Nothing must hinder the flow and exchange of poetry and passion, sentiment and life.

(Mr. Landau, formerly assistant to Glen Byam Shaw and other noted English directors, has himself directed three of Shakespeare's plays, designed modern plays, and is a product of England's "Old Vic.")

"THE PLAYS THE THING"

John Heldabrand

The problem of Shakespeare to-day is basically threefold: the problems of Physical Production, Public Demand, and Acting. May we suggest that the *Newsletter* invite Producers and Critics to discuss Production and Public Demand and that we be allowed to confine ourselves to the subject we are qualified best to handle—that of Acting.

Shakespeare in America is an occasional thing, and anyone attempting to perform him is moving into relatively unfamiliar ground. For contemporary drama the actor can be prepared by the various schools, and has the example of naturalistic acting constantly before him, but for Shakespeare he has neither basic training available nor sufficient example to guide him. Consequently, when attempting to perform Shakespeare he must resort to hearsay and imitation of the "traditional" approach or apply the so-called "realistic" method. The former, at its worst, is characterized by vocal manipulation and suited postures, and the latter, mis-applied, by casualness or excessive stress. At their best, we find neither of these methods used exclusively is sufficient to express the material.

Shakespeare's plays are Drama and Poetry—sometimes drama being foremost, at other times poetry. The degree of emphasis varies not only from play to play but from one portion of a particular play to another. To project the content, it would seem, an actor must vary his approach—at times realizing rhetoric or emotional flight, at other times conflict in terms of moment to moment reality.

Shakespeare Helps the Actor

To fuse dramatic content and poetic expression, an actor, we believe, must understand and appreciate the character he is acting, his psychology, emotional needs and the situation in which he finds himself. The actor, however, must realize that Shakespeare has verbalized the experience which in contemporary plays is only implied. A character in Shakespeare delineates himself by his speech: content and choice of image. The actor must do his part but he must remember Shakespeare has done much of the work for him. The merger of playwright and performer requires a discipline which achieved can result in the play being first and performance second.

Our group, calling itself "The Shakespeare Gym," is composed chiefly of actors trained in a technique based on the Stanislavski System, i.e., "really doing" instead of indicating. On our own we have tried to approach Shakespeare purely on a naturalistic basis—conversational level of behavior, but found ourselves negating rather than justifying the poetry—thus leaving the play half-explored and automatically barring any chance of success at a complete performance. The result of the naturalistic approach may be interesting and novel; we may at times give the appearance of "human beings," but Shakespeare demands of us more than that: Human beings at the highest level of existence. Shakespeare is more concerned with people as they are, what they do at a given moment and less with how they become so!

Our aim, briefly, is to see what there is to see: to practice, to study and in the end to let the play be the teacher. It is our task to make alive the verbalized experience by realizing the inner source—the emotion beneath the action.

We are confident that if we approach our task humbly, with tenacity and boldness, we can make Shakespeare a fresh, revealing experience instead of a parade of stale pageantry.

(The author has appeared in Hellman's *Montserrat*, Calhern's *King Lear*, *Toaritch*, and TV. He is assistant to Sanford Meisner at the Neighborhood Playhouse.)

The articles on this page were written for The Shakespeare Newsletter by the Directors of acting groups dedicated to the founding of an American Shakespearean tradition among professional actors.

The Shakespeare Workshop

Jack Manning

A major problem confronting the acting profession in America today is the fact that a large proportion of the membership of that profession is un-familiar with the works of Shakespeare; and an even larger representation has had little, if any, practical stage-training in the works of the Bard. It is, indeed, a sorrowful situation. However, we cannot place the blame on the actor alone; although the responsibility to solve the problem—and the solution lies with him.

The Actors' Quandary

The quandary of the professional performer is this: his opportunity to perform in a Shakespearean production on one of America's stages is almost nil. From the producer's point of view, the actor must be qualified for a Shakespearean role by experience, but the chance of his getting such experience is remote! Whenever a major Broadway or video theatre is the scene of a Shakespearean production, the leading roles are apt to be cast largely from the ranks of our British counterparts. The producer must protect his production. He must hire the performer with the best background and experience and the British actor's basic indoctrination is in the works of Shakespeare.

We are striving in "The Shakespeare Workshop" to create an opportunity for the American actor to catch up with his British cousins and we are attacking the problem in a realistic manner.

The Solution

The "Shakespeare Workshop" is concerned with the professional actor. The ideal method employs not the "class-room," but rather the "rehearsal-room" method. We want to help the actor accomplish more than can be done by reading aloud in his room at home. In our rehearsals the main object always is clarity—to explore the meaning of the words, and to explore for clarity of emotional-content: to fill Shakespeare's wonderful words by the exchange of ideas and emotions. Such rehearsals should trace for the actor the development of a character through the entire course of a complete play. The practice of working on just favorite scenes or a favorite soliloquy in various plays does not assure the actor he can sustain a three dimensional character and cannot acquaint him thoroughly with a particular play. However, by working under rehearsal conditions, but without the time-limit of production dates, the actor can explore the entire play, daring to have fun with Shakespeare.

An important element in our rehearsal-study thinking is the type of stage to be used. It may seem to be a radical departure from the current method of staging a Broadway production, and perhaps may border slightly on the sensational side to present one of Shakespeare's plays as it was originally staged. Luckily some of our colleagues have dared to do so. We would like to be somewhat sensational in our production, presenting Shakespeare on a stage which combines the adaptability and simplicity of the original sixteenth century stage plus the assets of the modern theatre. Certainly the play should be presented on an indoor or outdoor apron-stage to allow the actor the closest possible touch with his audience. How pleasant for the performer to be able to say—"Now I am alone"—and not shout it across the line of the proscenium.

In our Shakespeare Workshop, above all, the actor is free—free to make mistakes, and free to work them out! Above all it is designed with the idea that Shakespeare is "fun." The purpose: to have fun with Shakespeare's wonderful words, to recapture that wriggling delight that the Elizabethans took in words; and, at the same time to discover the life-like emotions in those words, the motives, the reactions, of his characters and then discuss the *reason why*—the reason why they are universal and real to us today as they were in the sixteenth century.

(Mr. Manning organized The Shakespeare Workshop after starring in the serialized TV production, *The Ghost of Hamlet* and other plays.)

Gordon Craig and Shakespeare

E. L. Gruber

Craig made his debut as scenic artist and producer in 1902. Going back to the Masters of the Renaissance in the days when Leonardo and Raphael designed stage settings, he came up with his idea of the Modern Theatre—unity of concept and execution.

A successful career as a Shakespearean actor in leading roles with Irving, the Ben Greet Players, his mother—the celebrated Ellen Terry, and other actor-managers, ended in 1897 when he left the stage as George Bernard Shaw said, to "engage in a life-long struggle to use the stage as a frame for pictorial architecture." We hear nothing further from Shaw on Craig—artist of the modern theatre, the visionary and prophet whose work exhibits a scope and creativeness to this day unsurpassed.

The GRANDEUR OF SIMPLICITY is Craig's. When we look at his designs for *Hamlet*, *Macbeth*, and *Lear*, our eyes are guided heaven-ward. We leave dreariness and commonplace things behind, to find ourselves face to face with BEAUTY.

Simplicity and Grandeur

Hamlet, produced in Moscow in 1911 from the designs and direction of Craig, is the finest example of the new art. The Moscow Art Theatre won world fame through its interpretation of Moderns as only two of Shakespeare's works—*The Merchant of Venice* and *Julius Caesar*—had been done by Stanislavski up to that time. Here Craig dreamed of the entire performance of *Hamlet* taking place without intermission or the use of curtain, the scenery serving as the architectural continuation of the auditorium. He employed screens in a changing pattern. Those screens would move gracefully as the play opened—their lines taking on new combinations. Then they would grow still, there would be light from somewhere and the spectators, carried away in their dreams would find themselves in some other world which the artist but hinted at, but which became real through the imagination of the spectators. In the Moscow production SIMPLICITY OF GRANDEUR was displayed in a monumentality and simplicity of detail. After the October 1911 première *Hamlet* became an immense success with public and critics alike. Soon disciples and imitators of Craig became a legion. Taking the differences in the Anglo-Saxon and Slav concepts and temperaments into consideration, the Craig *Hamlet* to this day remains one of the finest realizations of the work in modern times.

Since 1928, when he had a hand in the Douglas Ross production of *Macbeth* which toured the U. S., Craig has done little in actual production. But he remains active as a writer, broadcasts regularly over the BBC Third Programme, and in his 81st year, in the words of a recent visitor to his Cote d'Azur retreat, lives outside the turbulent world of our day, yet very much a part of it.

The Perennial Question

In a recent letter to a friend in New York Craig wrote,

"I always think actors make such fools of themselves when they show us a Romeo, a Hamlet or Henry V without one fault in them. They all look like little sugar saints. And I also writhe when I see them perform Macbeth, Iago, Iachimo as fiends without one virtue in them. Mankind is never so." Again, "How long you reckon it takes you to learn the words of a Shakespeare part? And tell me too how you go about finding out what the author wants you to do?"

These quotations, I believe, illustrate the profound approach of Craig to the problem of realization of the plays of Shakespeare on the modern stage.

If the Living Stage is to look to a better Tomorrow it will surely find the guide posts along the paths charted by Gordon Craig.

(Mr. Gruber, playwright and journalist, made the foregoing condensation from a lecture delivered at the Shakespeare Club of NYC.)

HAMLET, AN OPERA

Edwin S. Lindsey, University of Chattanooga

IF THE poetry and philosophy of Shakespeare's *Hamlet* are stripped away, there remains a powerful melodramatic plot, full of violent action rising to a tremendous climax. This is the stuff of which great opera librettos are made. Having succeeded with three other operas I was emboldened to try a *Hamlet*. Since a libretto must be shorter than a play, I simplified the *Hamlet* plot, omitted several minor characters, and condensed and rewrote the dialogue.

Summary of the Music and Action

A brief summary of the action will show how the tragedy was adapted for music. Scene 1 of the libretto, covering the main events of Shakespeare's Ghost scenes (I.1,4,5) begins with the midnight bell and weird restless orchestral music. The Ghost, a bass, appears and in a powerful aria enjoins Hamlet to avenge his death. Hamlet accepts the task and the scene closes with a quartet in which Hamlet pledges Horatio and Bernardo to secrecy. They vow by the cross of the sword, and the Ghost strikes in with his "Swear! Swear!", making an effective musical and dramatic climax.

In Scene 2 (I.2,3; II.1) the opening music for the King and court is massive and stately, as befits the spectacle. Later, in a melancholy aria, "That it should come to this!", Hamlet bewails his father's death and his mother's hasty marriage. He insults Ophelia with "To a nunnery go." Left alone she sings "O what a noble mind is here o'erthrown" to a simple plaintive melody which is her characteristic theme. The climax of the scene comes with Hamlet's vigorous aria "The play's the thing wherein I'll catch the conscience of the King." Hamlet, incidentally, is a baritone, a strong man faced with a tough problem. I cannot conceive of him as a puling lover-like tenor.

Scene 3 (III.2) is the play within the play. This is effectively done in pantomime, with descriptive orchestral music, interrupted by Hamlet's remarks. At the end is Hamlet's threatening aria "Now is the witching hour."

In Scene 4 (III.3) Hamlet spares the praying King in pantomime. In Scene 5 (III.4; IV.1,3) Hamlet rebukes his mother, slays Polonius, and is banished, all to rather violent music. In Scene 6 (IV.5,7) the mad

ravings of Ophelia lead to a duet in which Laertes rages against Hamlet as the King eggs him on. The seventh scene (V.1) begins with an orchestral prelude depicting the flowing river and the drowning of Ophelia, and ends with a fiery ensemble as Hamlet and Laertes grapple in the grave. The final scene (V.2) concludes the play pretty much as in Shakespeare, with music suited to the action and a Dead March which rises to tragic intensity as the curtains close.

Principles of Musical Composition

In composing the music I tried to follow these principles:

1. Let the music fit every detail of the words and action.
2. Have the sections of the music brief enough to move in step with the drama. No one must stand around to sing long arias or choruses.
3. Make the vocal parts singable, with melodious arias, duets, and ensembles, and little recitative.
4. Use descriptive orchestral music for preludes and pantomime.
5. Give each important character a distinctive musical theme or motif. This is heard in the orchestra when the character appears on the stage or in the thoughts of another character.
6. Let the themes appear in widely varied forms, depending on the dramatic situations. For example, when the gentle Ophelia is thinking about Hamlet, his theme is played softly by the violins in a very simple form. When Hamlet kills the King, the Hamlet theme is blasted out by the brass in dissonant harmony surrounded by fireworks from the whole orchestra. And when the body of Hamlet is carried off, his theme is converted into the richly harmonized Dead March.

This *Hamlet* was not a case of "improving Shakespeare"; it was a new work based on him. In the University production the eight scenes were played without intermissions and with very simple settings. In the Opera Association production the more elaborate scenery necessitated several intermissions which interfered somewhat with the dramatic effect.

(Professor Lindsey is Chairman of the English Department at the University of Chattanooga. His opera was produced by the University of Chattanooga in 1946 and by the Chattanooga Opera Association in May, 1952.)

Romeo & Juliet at Miami University

Over a thousand high school students in addition to the regular audience saw Homer N. Abegglen's production of *Romeo and Juliet* at Miami University (Oxford, Ohio) last March. Although 300 lines were cut, every scene in the play was staged in a production which ran for two hours and fifty minutes with one intermission. By using platforms and curtains, no scene change took longer than three seconds. One of the novel production techniques was described as follows: "By using a scrim painted to represent a stone wall we were able to see and hear all the actors before they descended into the tomb. After they were down in the tomb certain lights were turned off and the last part of the scene seemed to be within the vault."

2ND ANNUAL RADIO FESTIVAL—WNYC

Fifty hours of air time, averaging 7½ hours per day, were devoted to Shakespeare during the WNYC Second Annual Shakespeare Festival. During the week of April 23-29 *Hamlet* was heard in French and nine other plays—*RH*, *RHII*, *HVIII*, *M for M*, *As You Like It*, *Temp*, *MND*, *TN*, and *All's Well*—were given in full-length versions. There were Old Vic readings, lectures, Prof. Helge Kokeritz's recording of Shakespearean speech and many hours of Shakespearean music and operatic adaptations. The dinner program of The Shakespeare Club of NYC was also broadcast.

WQXR in NYC also devoted many hours during a two-week period to dramatic, operatic, motion picture, Elizabethan, and Continental music around the Shakespeare theme. The Festival opened with an interview with Lawrence Langner on the proposed American Shakespeare Festival Theatre.

This essential work is now available for the first time in more than ten years.

Themes and Conventions of Elizabethan Tragedy

by M. C. Bradbrook

A systematic attempt to discover the peculiarities of Elizabethan drama as a specialized form of art and how far the great dramatists were helped or hindered by this form.

"One of the most useful books in the whole field of Elizabethan scholarship and criticism." — Eric Bentley.

At all bookstores, \$5.00

Cambridge University Press
32 East 57th Street
New York 22, New York



THE ANTIOCH AREA THEATRE

Yellow Springs, Ohio

presents a festival of Shakespeare's greek and roman plays

For its second annual Shakespeare Festival, the Antioch Area Theatre has chosen this exciting schedule of plays from the Greek and Roman cycle. A group of outstanding Shakespearean performers will present this series on the large and colorful outdoor platform-stage situated on the picturesque Antioch College campus. This season we have arranged for

three weeks of the Grand Repertoire, during which each of the seven plays will be presented in succession. You'll want to keep this calendar as a reminder of those performance dates that you will not want to miss. This, our eighteenth successive season, will be under the sponsorship of the American National Theatre and Academy.

monday tuesday wednesday thursday friday saturday sunday

Below is the colorful outdoor stage setting designed by Budd Steinhilber. It is situated on the picturesque front campus of Antioch College.

* * *

Those interested in seat reservations or arranging for living accommodations while attending the Festival may contact Mrs. Jessie Treichler, Box No. 3, Yellow Springs, Ohio.

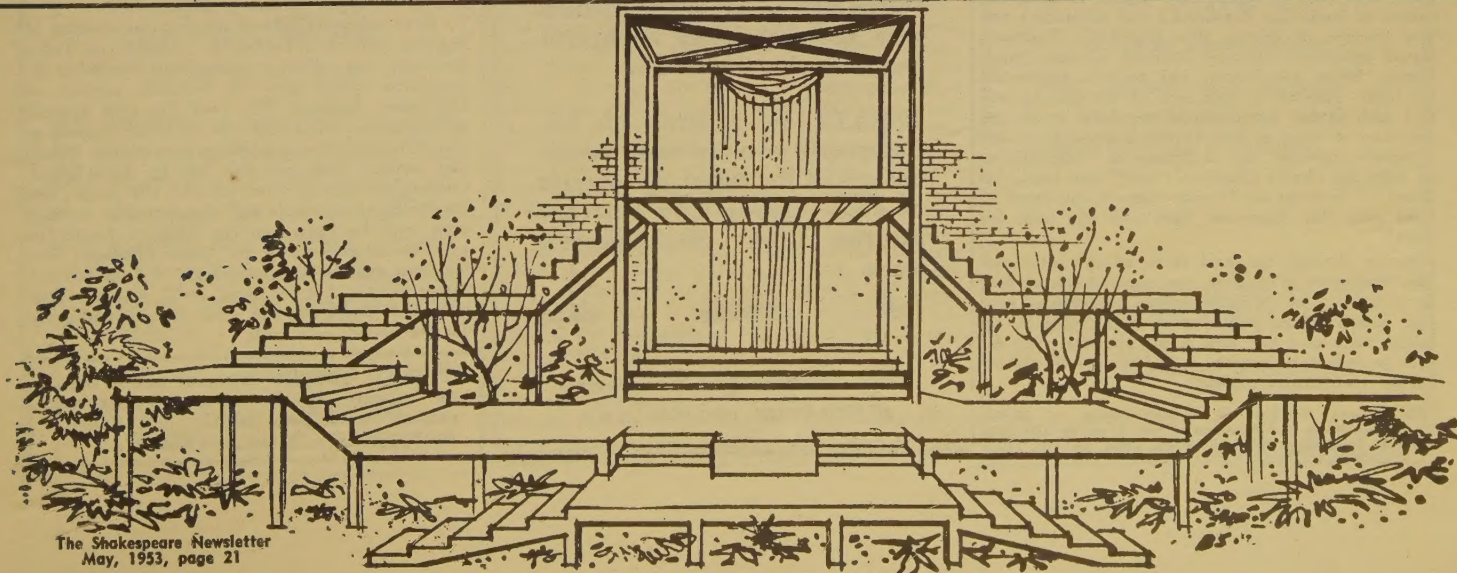
* * *

An informal symposium under the direction of Dr. Louis Marder, editor of *The Shakespeare Newsletter*, will be conducted each afternoon during the last three weeks of the Festival.

* Matinee Performances

▼ The Grand Repertoire ▼

		july 1 TROILUS & CRESSIDA	2 TROILUS & CRESSIDA	3 TROILUS & CRESSIDA	4 TROILUS & CRESSIDA	5 TROILUS & CRESSIDA* TROILUS & CRESSIDA
		8 CORIOLANUS	9 CORIOLANUS	10 CORIOLANUS	11 CORIOLANUS	12 TROILUS & CRESSIDA* CORIOLANUS
		15 PERICLES	16 PERICLES	17 TROILUS & CRESSIDA	18 PERICLES	19 CORIOLANUS* PERICLES
		22 TIMON OF ATHENS	23 TIMON OF ATHENS	24 TROILUS & CRESSIDA	25 TIMON OF ATHENS	26 PERICLES* TIMON OF ATHENS
		29 TITUS ANDRONICUS	30 TITUS ANDRONICUS	31 CORIOLANUS	august 1 TITUS ANDRONICUS	2 TIMON OF ATHENS* TITUS ANDRONICUS
		5 JULIUS CAESAR	6 TROILUS & CRESSIDA	7 JULIUS CAESAR	8 JULIUS CAESAR	9 TITUS ANDRONICUS* JULIUS CAESAR
		12 ANTONY & CLEOPATRA	13 TIMON OF ATHENS	14 ANTONY & CLEOPATRA	15 ANTONY & CLEOPATRA	16 JULIUS CAESAR* ANTONY & CLEOPATRA
17, 24, 31 TROILUS & CRESSIDA	18, 25, CORIOLANUS sept. 1	19, 26, PERICLES sept. 2	20, 27, TIMON OF ATHENS sept. 3	21, 28, TITUS ANDRONICUS sept. 4	22, 29, JULIUS CAESAR sept. 5	23, 30, ANTONY & CLEOPATRA sept. 6



Shakespeare Survey*

Kester Svendsen, University of Oklahoma

The theme of this invaluable account of the year's work in Shakespeare is set by Harold Jenkins' leading article "Shakespeare's History Plays: 1900-51," which compresses a most formidable variety of scholarship and criticism. In text and canon, the highlights of these years have been the establishment of the *Contention* plays as bad quartos of 2 and 3 HVI, the acceptance of the insurrection scene of *Sir Thomas More* as Shakespeare's, and the progress toward determining the status of *HV*. New orientation in the late 1920's to political significance of the plays, their relation to Elizabethan ideas of order and other concepts, the "Morality Play" theme, and the "epic of England" makes Jenkins conclude that present opinion accepts the history plays as "a collective unity, whether by design or not" and as political in the larger sense. Research, he finds, has left criticism with a good deal of leeway to make up.

The Theme Continued

Continuing the theme, Clifford Leach argues for the dramatic integrity of *2HIV* as distinct in tone from Part 1, in "The Unity of 2 Henry IV." Continuing the methodology of his *Shakespeare's Imagery*, Wolfgang Clemen in "Anticipation and Foreboding in Shakespeare's Early Histories" examines this subject most acutely in *H VI*, *R III*, *R II*, and *King John*, relating these devices to plot, character, and situation. Kenneth Muir reviews and supplements the data from vocabulary and imagery in "A Reconsideration of *Edward III*" to decide that Shakespeare "as in *Pericles*, was hastily revising a play by another dramatist, certain scenes being entirely rewritten and the remainder being left with comparatively few alterations."

Essays by Sir Barry Jackson, Richard David, and George Rylands, show how handsomely producers and serious reviewers of their productions contribute to our understanding of the problems in these plays.

Outside the Core

In contrast with some disappointing shorter essays, outside the History Play core, each of the longer essays is a first-rate contribution. Of prime importance is J. W. Lever's persuasive demonstration of the use of John Eliot's *Ortobia*, or *Eliot's Fruits for the French* in the sonnets, *R&J* & *KJ*, and especially *HV*. In "An Early Elizabethan Playhouse," Charles T. Prouty discloses new records of pre-Shakespearean theatrical activity in the rental of Trinity Hall for plays from 1557 to 1568. John Money's brilliant "Othello's 'It is the Cause': an Analysis," rivals Clemen; it shows how rich an actor's interpretation can be when conducted by *explication de texte*.

Regular departments such as the international news notes and the list of productions in the United Kingdom are continued. Similarly, Godfrey Davies reports in detail on the Huntington Library, the fifth of a series on great collections, and the annual survey of Shakespeareana is continued. James G. McManaway presents the tremendous activity in the bibliographical field so clearly that even a bibliographical illiterate like this reviewer can understand the issues of Alice Walker's attack on received opinion about the text of *Othello* and the significance of William Bracy's claim that the *Merry Wives* quarto is an abridgement for use by a company reduced in numbers for touring. Clifford Leach, surveying the year's output on Shakespeare's life, times, and stage, is of necessity limited to brief discussion of books like Bradbrook's and Alexander's and bare mention of others. Miss Muriel C. Bradbrook herself judiciously evaluates Goddard, Clemen, James, Duthie, Evans, and Leavis. Her style is businesslike but lively. Sufferers on both sides of the question will find relief in her description of hierarchy, order, and the chain of being as "the Lovejoy Layer-cake or un-mysterious universe" and of Empson as "somersaulting in, doing his Charlie Chaplin act again" and basing his theory of language on "a new rhetoric calculated to make even Miss Rosemund Tuve look like milk for babes."

Except through the good offices of this series and *The Shakespeare Newsletter*, one cannot begin to keep up with the mass of Shakespeareana accumulated each year almost beyond belief even to professionals. Of special value to a full view is the attention they devote to modern production, a field commonly slighted by the traditionalist scholar.

* *Shakespeare Survey: an Annual Survey of Shakespearean Study and Production*, Vol. 6, ed. by Allardyce Nicoll, Cambridge University Press, 1958, pp. viii, 174.)



CURRENT BIBLIOGRAPHY

(The following books may be more extensively reviewed in future issues as space permits.)

Knight, G. Wilson, *THE WHEEL OF FIRE*. London and N. Y., Methuen & Macmillan, 1949, pp. xx, 343, \$4.50. (Pub. by Macmillan in U. S., April 7, 1953.)

As T. S. Eliot tells us in the introduction to this stimulating volume, there are some "solid and enduring" ideas that "can be arrived at" by interpretation, and other ideas "which other readers can reject." In seeking to pluck out the mystery of each play, Prof. Knight probes below plot and character into what Eliot calls Shakespeare's "rag-bag philosophy" and comes up with many provocative interpretations. We have no space to repeat the principles by which Knight works (see pp. 14-15) but very often we feel that what he says of *Othello* applies equally to his own work: "Its thought does not mesh with the reader's; rather it is always outside us, aloof. This aloofness is the resultant of an inward aloofness of image from image, word from word." It is stimulating but perplexing to find *Othello* attacked because he is different from Lear, and Hamlet at fault because he does not equate with Christ or Nietzsche. Prof. Knight is not concerned always with what Shakespeare meant. He has found these meanings and that is sufficient. Provoked, disconcerted, and stimulated, we return once again to the text of Shakespeare.

Macmillan has also obtained American rights to Knight's *The Imperial Theme* (Cf. SNL, II:5:22) and *The Crown of Life* to be noted in a subsequent issue.

Simpson, Lucie, *THE SECONDARY HEROES OF SHAKESPEARE*. London, Kingswood Press, [1951], pp. 151, \$1.50.

The title of the volume is that of one of the eleven essays on Shakespeare on a wide variety of subjects. In this essay Miss Simpson finds that characters such as Horatio, Enobarbus, Camillo, Pisanio, and Cassio "perform the function of a Greek chorus or intellectual conscience" supplementing, explaining, tempering, and restraining "the conduct of the protagonists." In "Shakespeare's Cleopatra" the heroine is advanced as the woman who expresses

"the qualities of all his women," even though she is not always ennobled. That Shakespeare's concern with the plight of women and hypocrisy made him a feminist is asserted in an interesting paper on "The Sex Bias of 'Measure for Measure'." Other titles in the volume are "Tolstoy and Shakespeare," "Is Shakespeare Anti-Democratic?," "The Principle of Beauty in Shakespeare's Poetry," "Shakespeare the Mystic," etc. Several of the essays previously appeared in *The Fortnightly Review*.

Sprague, Arthur Colby, *SHAKESPEARIAN PLAYERS AND PERFORMANCES*. Harvard University Press, 1953, pp. 222, \$4.50. (Pub. May 5).

In the April issue of SNL we suggested the possibility of a Variorum Prompt Book and pat comes Sprague with the catastrophe in the form of a volume giving the salient dramaturgy of eight of the greatest Shakespearean actors. Chapters are devoted to the Hamlets of Betterton and Kemble, Garrick's Lear, Mrs. Siddons' Lady Macbeth, Kean's Othello, Macready's Macbeth, Irving's Shylock, and Booth's Iago. While the book does not fulfill our requirements completely, it does give hundreds of bits of contemporary notices which are so expressive that we almost see the actors on the stage before us; we hear the applause of the audience at what they liked, and the remarks of the critics at their dislikes. There is much advice here for the actor, the critic, and the playgoer, and to be steeped in these traditions is to make for more intelligence on both sides of the proscenium. An additional chapter underscores the not-too-known influence of William Poel on current Shakespearean production and succinctly shows the vices and virtues of his production methods. In a final chapter on "Shakespearean Playgoing," Sprague reminisces on a wide variety of types of Shakespearean performances he has seen, and his devotion to Elizabethan principles is evidenced in his quotation from Granville-Barker: "follow the road which Shakespeare and his fellows went. When we come to the end, we may follow him beyond—if we can." A dozen illustrations, over 500 footnotes, brief biographies of the actors, and an Index round out this interesting volume.

MISCELLANEOUS

Shipley, Joseph T., *DICTIONARY OF WORLD LITERATURE*. N. Y., Philosophical Library, 1953, pp. xii, 453, \$7.50.

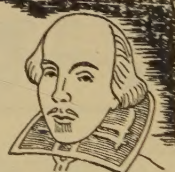
When 900 columns are devoted to a dictionary survey of world literature one can expect to find a great deal of useful information. The volume makes an excellent adjunct to the *Oxford Companion to English Literature* because its emphasis is on the criticism, forms, and technique of literature while the *Companion* is mainly concerned with the content. Articles prepared by 260 scholars range in length from one line, to twenty pages for "English Criticism." This edition is newly revised and enlarged and the suggestive bibliographies which often appear at the ends of articles have been brought up to date.

AN ATLAS OF TUDOR ENGLAND AND WALES, ed. by E. G. R. Taylor, London & Baltimore, Penguin Books, 1951, pp. 32 and 40 plates, 95¢.

To forty attractive colored maps of the counties of England, Prof. Eva Taylor, an authority on Tudor geography, has added a concise but interesting introduction which gives an intimate portrait of Elizabethan England. The brief historical account of England's antiquarians and historians reminds us that although the cartographers were usually Dutch, they worked from materials left by John Leland, Christopher Saxton, and others. The maps here beautifully reproduced and alphabetically arranged were made by Pieter van den Keere of Amsterdam based on Saxton's survey for Queen Elizabeth. They had been used in a pocket edition of Camden's *Britannia* in 1599, but for Speed's 1627 *Atlas* the Latin titles were Anglicized and other changes, not always for the better, were made.

SNOWED UNDER! Renewal notice sent; no return; stencil destroyed; renewal comes: "send back issue"; new stencil; more work; No Time. . . Please?

Have You Seen The Living Shakespeare



edited by OSCAR JAMES CAMPBELL

Columbia University

22 PLAYS — The full text of each play representing Shakespearean comedies, tragedies, and histories.

SONNETS — All of the sonnets with the completely annotated text of each.

ESSAYS — Several of Dr. Campbell's own fine essays making use of the latest discoveries of scholarship and critical theories about Shakespeare's work.

1949 1239pp. \$5.50

The Macmillan Company

60 FIFTH AVENUE, NEW YORK 11, N.Y.

REVIEW of PERIODICALS

THE GHOST IN HAMLET

In a rather decisive article Msgr. I. J. SEMPER of Loras College refutes the arguments of Roy W. Battenhouse, declares that the Ghost is a Catholic one, and cites evidence to prove his point. Dr. Battenhouse had argued that the ghost is pagan because its description of the other world is more pagan than Christian, that its vainglorious and vindictive character is pagan: it does not ask for prayers, and finally that it is "not considered as having come from purgatory by other characters in the play." Msgr. Semper cites testimony to prove that the fires described by the Ghost are in strict accord with the purging punishment described by the Church fathers, that "in assigning a definite locality to the abode of the Ghost Shakespeare followed the medieval tradition," and for the fact that the Ghost asks no prayers and has come "to accomplish a punitive mission," there is precedent in *The Golden Legend*. It is apparent too, declares Msgr. Semper, that the Ghost's injunction "Taint not thy mind," makes Hamlet "akin to the hangman appointed by the State—not a blood avenger in the ordinary sense." It is thus clear that "The premise of Shakespeare's tragedy is that the king has been judged and sentenced in the other world," and that Hamlet is to act as did the Israelites who were enjoined "to exterminate the worshippers of the golden calf."

In answer to the charge that the Ghost is unbecomingly vainglorious Msgr. Semper notes L. L. Schucking's remark that such statements were merely popular dramatic devices by which the good and the bad characters informed the audience of their particular moral values. A more telling argument against the pagan Ghost thesis is the fact that the Ghost emphasizes the horror of dying without having received the sacraments. Furthermore, Marcellus does call the Ghost "majestical" and the skeptical Horatio is later "converted to Hamlet's view that the Ghost has come from purgatory." The fact that Hamlet swears by St. Patrick is significant because he was believed to have been keeper of a purgatory on an island in Donegal. In the cellage scene Shakespeare may have been catering to the groundlings, but the delayed revenge "is theologically justified" because the Church fully recognized the possibility of "diabolic illusion" and urged the "utmost circumspection in dealing with spectres." The Ghost's solicitation for Hamlet and the Queen (especially in the closet scene) shows him still "the ambassador of a higher power." Msgr. Semper concludes: "Shakespeare transmuted the traditional revenge-ghost of the Elizabethan stage by Christianizing him, and it is this transmutation which explains why the Ghost in *Hamlet* is so vastly superior to the revenge-ghosts of the past, a tribe of pallid and whining creatures utterly devoid of spiritual significance." [*The Ghost in Hamlet: Pagan or Christian?* *The Month*, New Series ix:4 (April, 1953), 222-34.]

Just Published

SHAKESPEARE his World and his Work by M. M. REESE

An important new book which by surveying Shakespeare's life and background, the nature of the theatres, the actors and the playwrights, will give the general reader greater understanding and enjoyment in his approach to Shakespeare.

Over 600 pages Illustrated \$6.75

ST. MARTIN'S PRESS, INC.
103 PARK AVENUE NEW YORK 17

SHAKESPEARE'S SCHOOLFELLOW

ROBERT STEVENSON of Queen's College, Oxford, explains Shakespeare's intimate knowledge of Harsnet's anti-Catholic *Declaration*, from which were taken the ravings of Mad Tom in *King Lear*, by the fact that Robert Debdale, the most prominent of the Jesuits attacked by Harsnet, had been a neighbor of the Hathaways at Shottery, and very likely a schoolfellow of Shakespeare's. The Jesuit Thomas Cottam, a close friend of Debdale's, was the brother of John Cottam, schoolmaster at Stratford, 1579-82. Another friend of Debdale's, John Pace, was intimate with Shakespeare's father-in-law. ["Shakespeare's Interest in Harsnet's 'Declaration'," *PMLA* 67:5 (Sept., 1952), 898-902.]

SHAKESPEARE'S SPIRITUALITY

ROLAND M. FRYE of Emory University takes issue with Santayana's statement that "Shakespeare was remarkable among the major poets in being without religion and in failing to bring the actions and attitudes of his plays into meaningful relationship with the supernatural." Shakespeare's philosophy is not revealed by the fatality of the "To-morrow, and to-morrow" speech in *Macbeth* as Santayana maintains, but must be absorbed from "the total thrust of a drama." Even though *Macbeth* follows the prompting of the witches, he admits the "deep damnation" of his deed and therefore wishes that this life might be the "be-all and the end-all" and that he could "jump the life to come." *Macbeth* knows soon enough that he has been betrayed by the witches. Justice triumphs and the play reveals the answer to the question "what shall it profit a man, if he shall gain the whole world, and lose his own soul?" *Macbeth*'s life was a hell on earth even so soon as when Duncan was discovered dead: "Had I but died an hour before this chance, I had lived a blessed time." "For the profundity of such insights into man's spiritual condition and into the nature of evil, Shakespeare's *Macbeth* cannot be surpassed in the entire range of our literature." ["*Macbeth* and the Powers of Darkness," *Emory University Quarterly*, VIII (Oct., 1952), 164-74.]

DON'T TAKE AWAY 1 HENRY VI!

Though he considers Sir Edmund Chambers one of the bulwarks against the disintegrators, LEO KIRSCHBAUM of Wayne University blames him for giving aid and comfort to the enemy by acquiescing to the disintegration of *1 Henry VI*, *The Taming of the Shrew*, and *Titus Andronicus*. In an address delivered to the Fifth Annual Shakespeare Conference at Stratford-upon-Avon Prof. Kirschbaum argues vigorously that *1 Henry VI* is by Shakespeare alone. His chief claims are 1) Heminge and Condell included *1 Henry VI* and the other parts of the *Henry VI* trilogy in the First Folio as Shakespeare's work. 2) J. Dover Wilson's claim that in his "Groatsworth of Wit" Greene is specifically charging Shakespeare with rehandling old plays by Marlowe, Greene, and Nashe is not convincing. Greene is speaking of a new player-dramatist who is imitating (not appropriating) the plays of the University Wits. 3) The disintegrators have not proved by lists of verbal parallels or by metrical tests that the play is not all Shakespeare's, and the burden of proof is on them. 4) Even in *1 Henry VI* and in his other earliest efforts Shakespeare was far ahead of what Greene, Peele, and Marlowe could do. 5) Chambers, Craig, and Parrott, like other critics who here favor the disintegrators, have been careless and subjective in their criticism. 6) Tillyard in *Shakespeare's History Plays* (1946) and H. T. Price in *Construction in Shakespeare* have pointed out the "masterly structure" of the play, and this, they feel, proves that it is Shakespeare's. 7) Joan of Arc is not an inconsistent character. From beginning to end her power is treated as witchcraft, and she is never presented as anything but a strumpet. 8) The Talbot scenes are not disjunctive. Shakespeare changed to couplets when he wrote them to differentiate these "crucial and climactic scenes" from others. The order which they represent is contrasted with the disorder which results from the quarreling of York and Somerset, and this order is dignified with its own particular style. ["The Authorship of *1 Henry VI*," *PMLA* 67:5 (Sept., 1952), 809-22.]

The Indiana section of The College English Association had Shakespeare for the theme of its annual meeting at Depauw University, May 8-9. Details and abstracts will be published in a future issue of SNL.

Just Published

THE COMPOSITION OF SHAKESPEARE'S PLAYS

by Albert Feuillerat

In this major work of scholarship, Professor Feuillerat makes a meticulous textual analysis of Titus, Henry VI, Richard II, Richard III, and Romeo, integrating it with a broad historical and critical understanding to show precisely how and what Shakespeare wrote.

\$5.00

SHAKESPEARE'S PRONUNCIATION

by Helge Kökeritz

A comprehensive study of Elizabethan pronunciation, detailing vowel, diphthong, and consonant use, accentuation, rhyme, dialect, jingles, and puns. Appendices provide extensive lists of syncopated words, pronunciation index, dictionary, and a complete rhyme index.

\$7.50

(A 10" long-playing recording by Professor Kökeritz of examples of Shakespeare's pronunciation may be obtained from Columbia Records, Inc., Bridgeport, Conn.)

\$5.00

QUEEN ELIZABETH'S ENTERTAINMENT AT MITCHAM

edited by Leslie Hotson

"Poet, Painter, and Musician" is here first published and attributed to John Lyly by Dr. Hotson.

\$3.00

YALE UNIVERSITY PRESS

New Haven, Connecticut

REVIEW of PERIODICALS

CONTRIBUTING EDITORS: Ned B. Allen, U. of Delaware; Joel Dorius, Yale; S. F. Johnson, N.Y.U.; Arthur Sherbo, U. of Illinois.

PLAY DIRECTION ON THE HOFSTRA GLOBE

The advantages and disadvantages of the replica Globe Playhouse are discussed by BERNARD BECKERMAN of Hofstra College in terms of the new problems the modern director must confront. The few disadvantages—the pillars that obstruct sightlines and the entrances which are so situated that an actor cannot be seen by the entire theatre until he has advanced well onto the stage—are more than compensated by the fluidity made easily possible by a skillful use of the various sub-stages. By bringing the audience to associate certain characters and certain plot lines with particular areas of the stage the director can simplify the task of keeping two or three strands of the play distinct. The platform, because of its proximity to the audience, is the favored place for climactic scenes. Mr. Beckerman illustrates these points in an analysis of the staging of *Twelfth Night*, and uses the same play for his remarks on the kind of acting required by this stage. As the actor moves farther away from the audience his gestures, movement, and vocal power must become broader and more pronounced. Conversely, of course, as he moves forward on the platform "his movements can become more subtle, his voice more personal." ["The Globe Playhouse at Hofstra College, II: Notes on Direction," *Educational Theatre Journal*, V:1 (March 1953), 6-11.]

WHOLE HAMLETS . . . OF TRAGICAL SPEECHES

WILLIAM EMPSON views *Hamlet* "from the point of discovery by Shakespeare" and views "the Hamlet problem" as a problem about the play's first audiences. He argues that Shakespeare both gratified the revived taste for Revenge Plays and countered objections to their old-fashioned absurdity by making Hamlet "blame himself for keeping the audience waiting." At the same time he made "the old theatrical convention appear bafflingly indistinguishable from a current political danger"—Elizabeth's vacillation and her refusal to name a successor. Paradoxically, he made Kyd's *Hamlet* more lifelike by emphasizing its absurdities. He recklessly threw away dramatic illusion and almost threw away the story interest by making Hamlet's behavior astonishingly inconsistent and apparently inconsequential. Hamlet's "power to astonish . . . keeps one in doubt whether he is particularly theatrical or particularly 'life-like'."

Enlarging on Dover Wilson's theories about the development of the text, Empson postulates "one main treatment" in 1600 and "one quite minor revision" in 1601, "written to gratify the interest and discussion" it had excited the year before. This version was deliberately made more mysterious in order to heighten "the peculiar effect of *Hamlet* for a public which had already caught on to it." Empson takes Q1 to be "a travelling version" of the 1600 text, adapted to the provincial taste. The Folio represents the standard Prompt Copy of the 1601 revision, while the added passages in Q2, which make the play so unusually long, are "extras" that were sometimes acted "to screw up the mystery" for the initiated London public. "In the big days of *Hamlet* [1601-1603] they would decide back-stage how much, and which parts, of the full text to perform when they saw how a particular audience was shaping"; nor is there "reason to doubt that the whole thing was sometimes acted."

The "main changes" in the 1601 version concerned Ophelia and Gertrude. Hamlet's relations with them "were made increasingly oppressive," and the new doubts about Gertrude's guilt and Ophelia's "honesty" gave the play "a concentrated anti-woman central area." This area, along with Hamlet's "unconscious resistance to killing a King," happens to illustrate the Freudian theory. But "the eventual question is whether you can put up with the final Hamlet," admittedly theatrical "yet unbreakably true about life" because he both "illustrated a recognized neurosis" and "extracted from it virtues which could not but be called great" however fatal.

In the course of his essay, Empson expands on his theory that Shakespeare originally intended the bedroom scene to be staged on the balcony (see SNL, II:16). ["*Hamlet When New*," *Sewanee Review*, LXI (Winter & Spring 1953), 15-42, 185-205.]

BROADEN YOUR STUDENTS' BACKGROUND. SUGGEST THEY SUBSCRIBE TO THE SHAKESPEARE NEWSLETTER.

CONSTRUCTING THE HOFSTRA GLOBE

DONALD H. SWINNEY of Hofstra College tells of the reconstruction of a replica of the Globe Playhouse, one large enough for the presentation of plays on its stage. This replica embodies all the features of the smaller model built by Dr. Adams, president of Hofstra College. Much of the construction was done as prefabrication, the actual setting up beginning three weeks before the date set for production. Space limitations made it necessary to compromise on a five-sixths scale. The completed replica consists of three sides of the octagon of the original Globe. It allows of seven stages in one by the use of various levels and areas, all of which permits rapid shifts of scene. Mr. Swinney gives full details of the dimensions and methods of construction and concludes his account with the statement that the replica, already used for two productions, had demonstrated that "Shakespeare's plays seem to achieve a new life when produced on the Stage for which they were intended." ["The Globe Playhouse at Hofstra College, I: Notes on Reconstruction," *Educational Theatre Journal*, V:1 (March 1953), 1-5.]

Ready Now

The Revised Edition of SHAKESPEARE:

23 Plays and the Sonnets

Edited by Thomas Marc Parrott

Illustrated in Line and Half-Tone

Write for Examination Copies

College Department

CHARLES SCRIBNER'S SONS

597 Fifth Avenue

New York 17

THE COURTLY LOVE TRADITION

A knowledge of the tradition of courtly love deepens one's enjoyment of Shakespeare's romantic comedies, writes KARL F. THOMPSON of Oberlin College. In employing the English rather than the Italian conventions, Shakespeare emphasized marriage and the humorous mockery of love. Far from rejecting these conventions, he accepted their morality, though he occasionally parodied them or presented them in disguised forms. Metaphors from the traditions of the school of love, the religion of love, and the court of love are drawn upon, from the depiction of Rosaline and Berowne to that of Rosalind and Orlando. ["Shakespeare's Romantic Comedies," *Modern Language Association*, LXVII:7 (Dec. 1952), 1079-93.]

RENEWALS AND NEW SUBSCRIBERS ALWAYS WELCOME

HAMLET'S EMOTIVE CONFLICT

BRENTS STIRLING of the University of Washington feels that Hamlet is not to blame for his delay in killing Claudius. It is an "enforced delay." But why, he asks, is Hamlet dissatisfied with himself? Why does he berate himself continually? The answer, says Prof. Stirling, is that Hamlet's conflict within is one of "sensing an incapacity for emotion, and of recoiling almost simultaneously from a capacity for overemotion." This theory he supports most effectively by reference to the second soliloquy, in which Hamlet is at first ashamed of himself when he compares his own inability to feel deeply his father's death with the player's passionate outbreak concerning Hecuba, and then, after working himself into a passion, is disgusted with his own excess. The first soliloquy reveals a similar change—from desire for death to great emotional intensity. Throughout the play are other similar contrasts: Hamlet's emotional weariness when he declares to Rosenkrantz and Guildenstern that the earth seems to him a sterile promontory and his following recitation of the bombastic lines about Pyrrhus; the restraint of his advice to the players and his excitement during the play within the play; the detachment of his words to the gravediggers and his extravagant speech to Laertes in the grave. Two objections to this explanation Prof. Stirling answers. The ghost does speak of Hamlet's "almost blunted purpose," but this does not mean that Hamlet has forgotten his duty, but that he has "lapsed into passion" in the speech he has just made to Gertrude. "His 'blunted purpose' at this point is again indignation or disgust cherished for its own sake, and indulged verbally and wastefully." The second objection, that Hamlet in the "How all occasions" soliloquy berates himself for inaction, is answered by the observation that this is "an undeserved accusation on Hamlet's part . . . perfectly 'normal' under conditions of enforced delay." Prof. Stirling concludes: "If emotive conflict is allowed to replace indecision as Hamlet's primary trait, the inciseness of Hamlet's plans and deeds in the plot will not contradict the characterization; the action and sub-action will, in fact, liberally augment the self-revelation, and dramatic unity will be restored." ["Theme and Character in *Hamlet*," *Modern Language Quarterly* 13:4 (December, 1952), 323-32.]

CLUES TO STAGE-SETTING

W. D. SMITH of the University of Rhode Island observes that Shakespeare suggests stage settings in over five hundred lines of dialogue, usually near the beginnings of scenes. He employs such clues most frequently to indicate an exterior setting, since the Elizabethan stage more readily suggested an interior. He also indicates the function of the wall of the tiring house, when this is necessary, and the occasional transformation of inner stage into prison or friar's cell. ["Stage Settings in Shakespeare's Dialogue," *Modern Philology*, L:1 (Aug. 1952), 32-5.]

Abstracts of lectures delivered at Renaissance, Shakespeare, and other conferences will be printed in the Fall issues of SNL.